

VIOLIN I

JOSEF JOACHIM  
in Freundschaft gewidmet.

**Octett**  
für  
vier Violinen, zwei Bratschen,  
und  
zwei Violoncells

**CARL G. P. GRÄDENER**

OP. 49.

Eigenthum des Verlegers.

Pr. 3 fl. 25 Sgr.

HAMBURG FRITZ SCHUBERTH.

**ОБЪЕКТ.**

**1<sup>st</sup>e Violine.**

**Allegro risoluto ma non troppo presto.**

Carl G. P. Grädeker. Op. 18.

[illegible]

1<sup>re</sup> Violine.

The musical score for the first violin part consists of ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *ff*, *mf*, *cresc.*, *f*, and *dim.* are used throughout. There are also articulation marks like *tr* (trills). Some staves have fingerings indicated by numbers 1, 2, 6, 7, and 3. A key signature change is marked with a 'D' on the seventh staff. The score is written in a single system across ten staves.

1<sup>re</sup> Violine.

*p*  
*p*  
*mf*  
*cresc.*  
*ff*  
*stacc.*  
*leggero*  
*poco f*  
*cresc.*  
*f*  
*sempre f*

1<sup>re</sup> Violine.

*arco*  
*f*  
*cresc.*  
*fp*  
*p*  
*p < mf*  
*cresc. poco a poco*  
*f*  
*cresc.*  
*ff*  
*f dimin.*  
*mf*  
*p*  
*poco cresc.*  
*p*  
*molto cresc.*  
*f*  
*ff*  
*ff*

1<sup>re</sup> Violine.

arco  
poco f

cresc.

marcato

ff

sempre ff

mf marcato

pizz.  
poco f

1<sup>re</sup> Violine.

G

pp

cresc. di molto.

stacc.

fp dolce

p

Adagio molto.

pizz.

arco

mf

mf

mf

sfp

sfp

f

f

f

mf

p

1<sup>re</sup> Violino.

Musical score for the first violin on page 6. The score consists of ten staves of music in G major. Dynamics include *f*, *ff*, *sempre f*, *p*, and *cresc.*. Articulations include trills (*tr*) and slurs. The music is characterized by rapid sixteenth-note passages and sustained melodic lines.

1<sup>re</sup> Violine.

Musical score for the first violin on page 11. The score consists of ten staves of music in G major. Dynamics include *ff*, *f*, *dim.*, *mf*, *p*, *molto cresc.*, *pp*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *ff*, and *plizz.*. Articulations include slurs and fingerings (e.g., 1, 2, 6, 7). The music features a variety of textures, from rapid sixteenth-note runs to sustained chords and plucked notes.

**Finale.** **1<sup>re</sup> Violine.**  
**Allegro con fuoco, ma non troppo.**

1 6

7 pizz. mf cresc.

arco A f

10 A ff

10 p

10 f

B marcato

**1<sup>re</sup> Violine.**

ff crescendo. f

3 p f

cresc. f

largamente. ff

**Scherzo.**  
**Allegro.**

14 13 10 mf

6 stacc. p 13

14 f f dimin.

f f

1. 2. 2



1<sup>re</sup> Violine.

## Trio I.

Musical score for 1<sup>re</sup> Violine, Trio I. The score consists of ten staves of music in G major, 3/4 time. It features various dynamics including *f*, *sf*, *sfz*, *p*, and *sfz*, along with trills and slurs. Measure numbers 16, 14, and 6 are indicated at the end of some staves.

1<sup>re</sup> Violine.

## Trio II.

istesso Tempo.  $\text{♩} = \text{♩}$ .

Musical score for 1<sup>re</sup> Violine, Trio II. The score consists of ten staves of music in G major, 3/4 time. It features various dynamics including *f*, *sf*, *sfz*, *p*, *mf*, *pslacc.*, and *f*, along with trills and slurs. Measure numbers 16, 6, and 11 are indicated at the end of some staves.



*f marcato*

*cresc.*

*fp* *p* *mf* *p*

*cresc. poco a poco*

*f*

*cresc.*

*f* *pp* *p*

*poco cresc.*

*p*

*molto cresc.* *f* *ff*

*pp* *ff*

JOSEF JOACHIM  
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**Octett**  
für  
vier Violinen, zwei Bratschen,  
und  
zwei Violoncells  
von  
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*f marcato*

*cresc.*

**D**

*sf* *p* *p* *mf*

*cresc. poco a poco*

*f*

*cresc.*

*p* *pp* *p*

*p*

*poco cresc.*

*p*

*molto cresc.* *f* *ff*

*pp* *ff*

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2<sup>te</sup> Violine.

1146

# OCTETT.

2<sup>te</sup> Violine.

Allegro risoluto ma non troppo presto.

Carl G. P. Grädener, Op. 19.

1147

1166

1136

l'istesso Tempo.  $\underline{d} = \underline{d}$ .

1146

1834:





*f* *mf* *poco f marcato* *f* *cresc.* *sf* *stacc.* *p* *mf* *cresc.* *f* *ff* *cresc.* *dimin* *mf* *p* *dimin* *pp* *p* *poco cresc.* *f* *pp* *f*

JOSEF JOACHIM  
in Freundschaft gewidmet

# Ottett

für  
vier Violinen, zwei Bratschen,  
und  
zwei Violoncells  
von

## CARL G. P. GRÄDENER

OP. 49.

Pr. 3 fl. 25 Sgr.

Eigenthum des Verlegers.

HAMBURG FRITZ SCHUBERTH.



3<sup>te</sup> Violine.

9

1. 1.

*dim* *pp* 1 2 3 4 *molto*

*cresc.* *f* 1. 2. *f*

*pp* *p* *mf* *cresc.* 3 3 3 3

*f* 1 *p* *mf*

*cresc.* *f*

*cresc.* 2 *ff*

*C* 14 15 *pocuf*

8 *molto marcato* 1

1 10

# Finale.

3<sup>e</sup> Violine.

Allegro con fuoco, ma non troppo.

1<sup>a</sup> *f*

7 *mf*

*cresc.* *meno f*

3 *f*

*cresc.*

A 11 *fp* *mf*

2

1 *f*

1 B 1 *sf*

*ff*

# OCTETT.

3<sup>e</sup> Violine.

Allegro risoluto ma non troppo presto.

Carl G. P. Grädener, Op. 49.

4 *p* 3 *p*

*mf*

*cresc.*

A pizz. arco *fpp*

*cresc.*

B 1 4 *f* *mf*

*sfp mf* *cresc.*

*f*

1. 2. 1 6

3<sup>re</sup> Violine.

Musical score for the 3<sup>re</sup> Violin, measures 1 through 15. The key signature is B-flat major (two flats). The score includes various dynamics such as *mf*, *cresc.*, *p*, *f*, *sp*, and *pp*. It features several trills (tr.) and fingerings (1, 2, 3, 4, 5). Measure 15 ends with a fermata and the letter 'E' above it.

3<sup>re</sup> Violine.

Musical score for the 3<sup>re</sup> Violin, measures 16 through 31. The key signature is B-flat major. The score includes dynamics such as *p*, *f*, *mf*, *poco f*, and *sf-p*. It features several trills (tr.) and fingerings (1, 2, 3, 4, 5). Measure 16 starts with a fermata and the number '16' above it. Measure 31 ends with a fermata and the number '31' above it.

*stacc.*  
*poco f*

*mf* *f*

*2 stacc.* *p* *10*

*p* *mf*

*f* *sfz*

*5 6 7* *f*

*f* *tr*

*2* *f* *f* *tr*

## Trio II.

L'istesso tempo.

*16 p, dolce*

*4 stacc.* *1*

*f* *f* *dimin.* *sfz*

*legg.* *poco f*

*cresc.* *f*

*sempre f*

*G* *fpp*

*1 2 3 4* *cresc. di molto.*

*13 14 15* *f* *p*

*p*

3<sup>e</sup> Violine.

**Adagio molto.**

*pizz.* *arco*

*mf* *mf* *mf*

*p* *fp* *f*

*f* *f* *p* *f*

*f* *sempre f*

*ff* *sempre f* *pizz.* *arco*

*p* *cresc.* *fp* *p* *cresc.* *f*

*mf* *p* *pp* *p*

*f*

*largamente*

*p* *p* *ff*

3<sup>e</sup> Violine.

**Scherzo.**  
**Allegro. staccato**

*poco f*

*mf* *f*

*stacc.* *p* *p* *mf*

*f* *sfz*

*f* *f* *f*

*1.* *2.* *f* *f*

**Trio I.**

*sfz* *sfz*

*sfz* *sfz*

*piu f* *f*

*p* *f* *p*

*f* *f*



4<sup>te</sup> Violine.

1146

OCTETT.

4<sup>te</sup> Violine.

Allegro risoluto ma non troppo presto.

Carl, G. P. Grädener, Op. 42.

1146

This page of musical notation contains 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), *p* (piano), *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), *sf* (sforzando), and *espressivo*. There are also markings for *tr* (trill) and *1<sup>o</sup>* (first ending). The piece is divided into sections labeled with letters: **C** (first ending), **D**, and **E**. The notation is complex, with many slurs and ties, indicating a highly technical and expressive work.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the key signature. The music is written for a single melodic line on a grand staff. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings are used extensively to guide the performer's volume, including *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *p* (piano). Section markers A, B, and C are placed above the staff to denote different parts of the composition. The piece concludes with a final measure marked with a double bar line and a fermata.



## Trio II.

4<sup>te</sup> Violine.l'istesso tempo  $\text{♩} = \text{♩}$ .

16 *p dolce*

16

4 *mf* 8 *poco f*

12 *stacc.* 2

*f* *tr* *f*

2 1 2 3 4 5 6 7 *f* *f* *f*

*f=p* *f* *f*

2 *f* 2 *f*

## Finale.

Allegro con fuoco, ma non troppo.

1 *f* *mf*

9 *poco f* *cresc.*

2 *f*

4<sup>te</sup> Violine.

*poco f*

*cresc.* *f* *tr*

*f* *sempre f*

6 *fpp* *cresc. di molto*

13 *f*

1 2 3 4 5 *p*

Adagio molto. pizz. arco

7 *mf* *mf* *mf*

*p* *fp* *f* *f*

*f* *mf* *p* *f* *f*

1



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## OCTETT.

1<sup>re</sup> Bratsche.

Allegro risoluto ma non troppo presto.

Carl G.P. Grädener. Op. 49.

First system (measures 1-4): *p*, *cresc.*, *f*, *pizz.*, *arco*.

Second system (measures 5-8): *cresc.*, *B*, *dimin.*, *mf*, *sf*, *mf*, *cresc.*.

Third system (measures 9-12): *f*, *mf*, *cresc.*, *f*.

Fourth system (measures 13-14): *f*.

1<sup>re</sup> Bratsche.

Fifth system (measures 15-18): *ff* e molto marcato, *sempre*, *10*, *ff*.

Sixth system (measures 19-22): *f*, *7*, *poco f*, *f marcato*, *1*, *2*, *1 D pizz.*, *p*.

Seventh system (measures 23-26): *arco*, *1*, *mf*, *2*, *3*, *4*, *5*, *cresc.*, *2*, *ff*.

Eighth system (measures 27-30): *mf*, *dimin.*, *p*, *dimin.*, *pp*, *p*, *3*, *4*, *5*, *1*, *p*, *poco cresc.*, *f*, *f*.

Ninth system (measures 31-34): *ff*, *pp*, *ff*.

mf *dimin.* *p* *dimin.* *pp*

*molto cresc.* *f*

*f* *pp* *p*

*mf* *cresc.* *f*

*p* *mf* *cresc.*

*f*

*cresc.* *ff* *C*

*mf*

*poco cresc.* *poco f*

*cresc.*

*f*

*f*

*f*

*f* *p*

*poco più f*

*cresc.* *f* *p, cresc.*

*f*

*ff* *1 D* *p*

*cresc.*

*f*

*f*

*f*



1<sup>re</sup> Bratsche.

*p*  
*mf*  
*cresc.*  
*stacc.*  
*ff*  
*f*  
*dimin.*  
*p*  
*mf*  
*cresc.*  
*F*  
*f*  
*staccato*  
*sempre f*

Finale.

1<sup>re</sup> Bratsche.

Allegro con fuoco, ma non troppo.

*f*  
*mf*  
*cresc.*  
*poco f*  
*cresc.*  
*cresc.*  
*sf dolce ed*  
*espressivo*  
*mf*  
*p*  
*f*  
*B*  
*ff*  
*1*

1<sup>re</sup> Bratsche.

pizz. arco

1 2 3 4 5 6 7 8

**Trio II.**  
Listesso Tempo. 0-5.

p.dul.

16

16

8 poco f

mf

f

tr. stacc.

p

tr. mf

1 2 1 7

f

1 2 3 4 5 6 7 8

f pizz. arco

2

f

f

f

1<sup>re</sup> Bratsche.

G

b2

fp

cresc. di molto

f

1 7

fp

p

Adagio molto

p

mf

mf

p

1

mf

1 1 2

p

sf

sf

sempre f

6

ff

f

f

pizz.

arco

f

sempre f

f



Musical score for the first violin part of a Scherzo, measures 1-14. The score is written in 3/4 time with a key signature of one sharp (F#). It includes various dynamics such as *p*, *cresc.*, *f*, *pp*, *arco*, *pizz.*, *dim.*, *sf*, *mf*, and *ff*. The tempo is marked **Scherzo. Allegro.** and the performance style is *largamente*. The score features several first endings and a section marked *stacc.* with a measure rest of 8.

Musical score for the first violin part of a Trio, measures 15-28. The score is written in 3/4 time with a key signature of one sharp (F#). It includes various dynamics such as *f*, *sf*, *sfp*, *più f*, *p*, *mf*, and *ff*. The tempo is marked **Trio I.**. The score features several first and second endings, a section marked *stacc.* with a measure rest of 6, and a section marked *8 poco f*.

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Octett

für  
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Eigenthum des Verlegers.

HAMBURG FRITZ SCHUBERTH.

## OCTETT.

2<sup>te</sup> Bratsche.

Allegro risoluto ma non troppo presto.

Carl, G. P. Grädener, Op. 49

Musical score for the 2<sup>te</sup> Bratsche (Violin II) of an Octet, measures 1-19. The score is in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic and a tempo marking of "Allegro risoluto ma non troppo presto." The first staff shows a series of eighth notes, followed by a crescendo (*cresc.*) and a change to piano (*p*) with a pizzicato (*pizz.*) instruction. The second staff continues with a crescendo (*cresc.*) and a change to arco (*arco*) with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) and a change to forte (*f*). The fourth staff has a crescendo (*cresc.*) and a change to forte (*f*). The fifth staff has a crescendo (*cresc.*) and a change to forte (*f*). The sixth staff has a crescendo (*cresc.*) and a change to forte (*f*). The seventh staff has a crescendo (*cresc.*) and a change to forte (*f*). The eighth staff has a crescendo (*cresc.*) and a change to forte (*f*). The ninth staff has a crescendo (*cresc.*) and a change to forte (*f*). The tenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The eleventh staff has a crescendo (*cresc.*) and a change to forte (*f*). The twelfth staff has a crescendo (*cresc.*) and a change to forte (*f*). The thirteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The fourteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The fifteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The sixteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The seventeenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The eighteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The nineteenth staff has a crescendo (*cresc.*) and a change to forte (*f*).

2<sup>te</sup> Bratsche.

Musical score for the 2<sup>te</sup> Bratsche (Violin II) of an Octet, measures 20-39. The score is in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic and a tempo marking of "Allegro risoluto ma non troppo presto." The first staff shows a series of eighth notes, followed by a crescendo (*cresc.*) and a change to piano (*p*) with a pizzicato (*pizz.*) instruction. The second staff continues with a crescendo (*cresc.*) and a change to arco (*arco*) with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) and a change to forte (*f*). The fourth staff has a crescendo (*cresc.*) and a change to forte (*f*). The fifth staff has a crescendo (*cresc.*) and a change to forte (*f*). The sixth staff has a crescendo (*cresc.*) and a change to forte (*f*). The seventh staff has a crescendo (*cresc.*) and a change to forte (*f*). The eighth staff has a crescendo (*cresc.*) and a change to forte (*f*). The ninth staff has a crescendo (*cresc.*) and a change to forte (*f*). The tenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The eleventh staff has a crescendo (*cresc.*) and a change to forte (*f*). The twelfth staff has a crescendo (*cresc.*) and a change to forte (*f*). The thirteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The fourteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The fifteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The sixteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The seventeenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The eighteenth staff has a crescendo (*cresc.*) and a change to forte (*f*). The nineteenth staff has a crescendo (*cresc.*) and a change to forte (*f*).

2<sup>te</sup> Bratsche.

B

*f marcato*

*ff*

*fz fz mf dim. p*

*dimin. pp*

*1. 2. f pp*

*p mf cresc. sf p*

*mf cresc. f*

*cresc.*

**C** 23 *poco f*

*cresc.*

*molto marcato*

*ff*

*f*

2<sup>te</sup> Bratsche.

*1. 2. p*

*poco più f cresc. f*

**C** 2 *p cresc. mf cresc.*

*f*

*ff*

**D** *p*

*cresc.*

*cresc.*

*6*

2<sup>a</sup> Bratsche.

1 2 3 4 5 6 7

*pp*

*p* *mf* *cresc.*

**E** *slacc.* *ff*

*dimin.* *p*

*poco f* *cresc.*

**F**

3 3

2<sup>a</sup> Bratsche.

**Finale.**  
*Allegro con fuoco, ma non troppo.*

1 *mf*

2 *mf*

3 *poco f*

2 *cresc.* *f*

2

1 **A** *sp*

1 *mf*

10



pizz. arco

**Trio II.**  
L'istesso Tempo. = ♩.

*p dolce* 16

*p* 16

*p sf p slacc.*

*mf f*

*p*

*mf*

*f* 9

pizz. *f*

[illegible]

arco

cresc.

*p* *p* *f*

*p* *cresc.* *f*

*f* *p* *pp* *pp*

*pizz.* *arco*

*p* *f*

*cresc.* *p* *f*

*pizz.* *arco* *largamente*

*p* *p* *ff*

**Scherzo.**  
**Allegro.**

**Allegro.**

*p stacc.* *mf* *f* *mf* *f*

*pizz.* *arco*

8 9

2<sup>te</sup> Bratsche.

Trio I.

The musical score for the 2nd Violin (2te Bratsche) of a Trio I. is presented in 12 staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a forte (*f*) dynamic and includes various articulations such as slurs, accents, and staccato marks. Dynamics range from *f* (forte) to *p* (piano) and *mf* (mezzo-forte). The score concludes with a final measure marked with a repeat sign and the number 9.



arco  
poco *f*

*f*

*cresc.* *fp* *espressione*

*mf*

*cresc.* *f*

*cresc.* *ff* *mf* *p*

*dimin* *pizz.* *arco* *p*

*poco cresc.* *p*

*f* *f*

*ff* *pp* *ff*

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HAMBURG FRITZ SCHUBERTH

# OCTETT.

## 1<sup>re</sup> Violoncell.

Allegro risoluto ma non troppo presto.

Carl G. P. Grädener, Op. 49.

1

*p*

*mf*

*cresc.*

*A*

*pizz.*

*arco*

*p*

*cresc.*

*B*

*dimin.*

*mf*

*cresc.*

## 1<sup>re</sup> Violoncell:

*cresc. molto*

*1.*

*pizz.*

*f*

*2.*

*1*

*1*

*2*

*3*

*4*

*5*

*6*

*fff*

*cresc. poco a poco*

*7*

*8*

*1*

*2*

*fff*

*cresc.*

*3*

*4*

*5*

*6*

*7*

*f*

*cresc.*

*ff*

*C*

*2*

*pizz.*

*mf*

*15*

*arco*

*poco f*

*cresc.*

*f, marcato*

*1*

*2*

*3*

*4*

*ff*

*5*

*6*

*7*

*8*

*16*

*pizz.*

*1*

*9*

*f*

*mf*

1<sup>re</sup> Violoncell.

## Finale.

Allegro con fuoco, ma non troppo

1 pizz. 10 pizz. 1

arco poco f cresc.

f cresc.

A sp

mf

p f f marc.

B 3 ff

1 pizz. 1 arco mf p

dimin. pizz. arco pp

1<sup>re</sup> Violoncell.

1. 2.

poco più f 2 3 4 5 cresc. f

C sp mf cresc. ff<sup>1</sup> 2 arco

1 D pizz. 1 p p

3 4 5 6 7 p cresc.

7

1<sup>tes</sup> Violoncell.

*p*

*mf* *cresc.*

*stacc.*

*ff molto marcato*

*pizz.* *arco* *cresc.*

*p* *p* *p* *poco f* *f*

*slacc.*

1<sup>tes</sup> Violoncell.

*f*

**Trio II.**  
*Lo stesso Tempo (♩ = ♩)*

*p dol.*

16

16

*p* *f*

8

*poco f*

*pizz.* *arco* *f*

*mf*

*p*

*mf* *mf*

1 1 3 1 2 3 4 5 6 7

*f* *f.p.*

*f*

1<sup>re</sup> Violoncell.

**Trio I.**

*f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*pizz.* *arco*

*f* *mf* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

1 2 3 4 5 6 7

1<sup>re</sup> Violoncell.

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*sempre f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*fpp* *cresc. di molto* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*Adagio molto.* *p* *p* *mf* *mf* *p* *p* *mf* *mf* *f* *mf*

*fpp* *fpp* *f* *f* *f* *f* *f* *f* *f* *f* *f*



1<sup>re</sup> Violoncell.

*p* *f* *ff* *pizz.* *arco* *sempre f* *p* *cresc.*

1<sup>re</sup> Violoncell.

*3* *pp* *pizz.* *p* *arco* *f* *sf* *pizz.* *1* *p* *arco* *largamente* *ff*

**Scherzo.**  
**Allegro.** *stacc.* *poco f* *1* *8* *pizz.* *1* *2* *arco* *f* *mf* *p* *mf* *f* *mf* *3* *1* *2* *3* *4* *5* *6* *7* *1* *1* *2* *2* *f*

JOSEF JOACHIM  
in Freundschaft gewidmet.

Octett

für  
vier Violinen, zwei Bratschen,  
und  
zwei Violoncells  
von

CARL G. P. GRÄDENER

OP. 49.

Eigenthum des Verlegers.

Pr. 3 fl. 25 Sgr.

HAMBURG FRITZ SCHUBERTH.

25 *marcatissimo*  
*arco*

*sempre ff*

16 pizz. 1 7 pizz.  
*f* *mf* *poco f*

*arco*

*cresc.* *sp* *D*

*mf* *marr.*

*cresc.* *poco* *a poco* *cresc.* *ff*

*f* *mf* *p* *dimin.* *pp* *pizz.* *arco* *p*

*poco cresc.* *fp* *p*

*ff* *ff*

2<sup>da</sup> Violoncell.

4 pizz. **Barco** *f marcato.*

*f* *f* *f*

1 pizz. 1 arco *mf* *p*

*fz* *sfz* *plzz.* *dimin.* *pp* *1. 2. plzz.* *plzz.* *plzz.*

*cresc. molto*

arco 1 2 3 *fpp* *cresc. poco a poco*

4 5 6

7

1 2 3 *sp cresc.*

4 5 6

7

*cresc.* *ff*

**C** 2 *mf*

## OCTETT.

2<sup>da</sup> Violoncell.

Allegro risoluto ma non troppo presto..

Carl G. F. Gräner Op. 43

1 2 3 4 5

*fp*

6

1

*cresc.*

**A** pizz. arco *p*

*cresc.*

**B**

*dim.* *mf*

*cresc.* *f*

2 2

This page of musical notation is for a double bass part, likely from a 19th-century repertoire. It consists of ten staves of music, written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.', 'f', 'p', 'pp', 'pizz.', and 'arco'. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and some passages with triplets. The dynamics range from 'pp' (pianissimo) to 'f' (forte). The notation is written in a style typical of the mid-19th century, with some decorative flourishes and a clear focus on the melodic and rhythmic lines of the instrument.

**Finale.**  
**Allegro con fuoco, ma non troppo.** pizz.

*f* *mf* *f* *cresc.* *poco f* *mf* *fp*

*arco* *f* *cresc.* *A* *4*



## 2

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of ten staves of music, all in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *p* (piano), *f* (forte), *sfz* (sforzando), and *staccato*. The piece is divided into measures, with some measures containing multiple notes or rests. The notation is written in a style typical of the 19th century, with a focus on melodic lines and dynamic contrast. The page is numbered 16 at the top left.

*p. del.*

8 2

*f* *f* *p, dol.*

*f* *p* *p*

16 16

4

*p* *p*

**E** *stacc.*

*ff molto marcato*

2

*pizz.* 6 *pizz.* 1 *poco f*

*f* *f* *mf*

*arco* **F**

*cresc.* *f*

*f* *f* *f* *sempre*

**G** 1 2 3

*fpp*

4 5

1 2 3 4 5 6 7 8 9

*cresc. di molto* *f* *sp*

1 2 3

4 5 6 7 8

*p*

## Adagio molto.

*p* *mf* *f* *sf* *cresc.*  
*arco* *pizz.* *sempre pizz.* *sempre f*

*f* *pp* *p* *mf* *ff*  
*arco* *pizz.* *largamente.* *muta C in H.* *muta in C.*  
**Scherzo. Allegro.** *p* *mf* *f*

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No. 8016